

CONCERT
OF
ELECTRO ACOUSTIC MUSIC



FANTASY I

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B. KRZYMIEN

CONVOCATION HALL (Arts Bldg.)
Monday, February 11th, 1991. 8 p.m.

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Programme:

1. TIM HANKEWICH....."METAMORPHOSIS"
2. PAUL MORRIS....."COME TO FREE THE WORDS"
3. PIOTR A. GRELLA....."IS MY CAT A ROCK'N'ROLLER?"
4. SCOTT GODIN....."THE ZEBRA STORYTELLER"
5. WENDY POLLARD....."COOKIES"
6. GLEN SEGGER.....UNTITLED
7. LORNE PANKRATZ....."DEPTH AND DESPAIR"
8. WENDY CZAJKOWSKY....."6:12-7"
9. KAREN NOEL-BENTLEY....."THAT SINKING FEELING"
10. SHAWN PINCHBECK....."FACE THE SILENCE"
11. DARREN SALYN & DENNIS MITCHELL.....PROJECT NO. 2
12. DARREN SALYN....."THE FISH"

All composers have been taking Electroacoustic Music 444/445 course with instructor
Garth Hobden

TIM HANKEWICH: "Metamorphosis". This project experiments with timbres and inflections inherent in the word "METAMORPHOSIS". The work juxtaposes and mixes the sounds of various people reciting the word in their own unique way. Underneath, there is a sustained texture derived from an augmented statement of the word. Surrogate sounds such as the trumpet, oboe, cymbal and drum are used to either facilitate a smooth transition between vowels and consonants, or to replace and/or represent certain percussive events occurring naturally in the word. For instance, a "T" may be replaced by a cymbal crash, or an "S" may be represented by the hiss of an extinguished candle.

The final section, or coda of the piece, utilizes a different technique of metamorphosis. The word "METAMORPHOSIS" is gradually transformed into "THE END" via a series of small "linking" phrases.

PAUL MORRIS: "Come to Free the Words". Poet and painter Brian Gysin, whose voice, words and blackboard writing form the basis of the piece, realized in 1940's that the written word was far behind other current art forms. To change this he used the "cut up" technique to side step the rigidity of the printed page. "Come to Free the Words" is a self-referential poem dealing with these concerns.

My interest here was to take a simple sound poem and develop it into a piece of music, employing exactly the techniques Gysin promoted fifty years ago. Taken from the original piece are the sounds of chalk on the blackboard and one line of a poem: "Poets come to free the words, not to change them". All other sounds are of clarinet, altered through use of studio processing and extended playing techniques.

PIOTR A. GRELLA: "Is my cat a rock'n'roller?" (dedicated to David Olds). I called the piece "Is my cat a rock'n'roller?" and I will refer to it as an analog divertimento. The classical divertimenti had to provide some entertainment, easy, relaxing, light sound. They were often based on the well-known musical formulae, conventional ones, so to speak. Therefore, I would say I realized my divertimento in a similar manner, exploring certain archetypes of today's pop music. In the piece the strange simplicity of the most popular musical genre (rock'n'roll) meets my cat's aesthetical prejudices. She is always very disappointed (even shocked) when - just by chance - she hears some squeaky voice against the background of dazzling guitars and sadistic treatment of the drums. So, it is fairly important to her to express vocally (to articulate!) a concern about true nature of music and true emotional content of sound. Her behavior and response to the heavy noise inspired me to compose music being, simply, a tribute to her both musical sensitivity and ability to place any "number" on the Top Ten chart...

The piece (dedicated to David Olds of CKLN Radio in Toronto, the man whose main task is to promote new music) is based on one of my poems ["Song for John (Cage)"] dealing with contradiction between pop culture and refined vision of the art.

"Song for John (Cage)"

"There is nothing, either good or bad,
but thinking makes it so"

William Shakespeare

today, late at night:

"whatever memory is recalling
from the days to come, from the ancient pages
and no-man's-land of sounds to imagine:

no doubt, the trip will continue
towards nothing but more

than an advertiser would ever intend:

(we've made it 'cause you need it, don't you?)

all along the road stretched between
an erroneous hope and a frank desire
of platinum landscapes:

("you guys have to be completely degenerate,
that's cool and that gets attention!")

just passing by the cheap imitations
feeling like in combat

with an old enemy only I could see:

but it is still enough
to loose a fear

of being out of dreams:

anyway, let there'll be silence.

Even for a while."

SCOTT GODIN: "The Zebra Storyteller". Take a twisted modern fairy tale by Spencer Holst and add a surrealist setting. The result is, well, this, I guess.

WENDY POLLARD: "Cookies". "Cookies" is an experimental work which is based on a set of instructions totally unrelated to music. This piece uses a cookie recipe* to dictate its form as well as sound content. Each sound used is representative of one of the ingredients in some way and these sounds are then combined as stated in the body of the recipe.

*"Chewy Chocolate Peanut Bars" from More Recipes from the Best of Bridge. The Best of Bridge Publishing Ltd., Calgary, 1984.

GLEN SEGGER: Untitled. This project consists of individual notes and clusters, both sustained and detached, recorded from the Casavant organ in Convocation Hall. These clusters were assembled at different speeds and directions onto the 8 - track tape recorder. In some cases, reverb and echo effects were added. The project, in three sections, explores musical texture and gesture.

LORNE PANKRATZ: "Depth and Despair". The primary thrust of this work is to provide a sonic soundscape concentrating on panning and depth. The work is divided into two sections. The first is the synthesized series of tritones which are tuned and placed in different areas of the soundscape. For example, one sound should supply the illusion of approaching into the foreground and receding into the the background. This is set against random punctuations of a reverse-envelope guitar. The second section exploits the guitar potential even further. The "bell"-like sounds are a manipulation of the guitar through speed change and depth changes. Like the first section, it is enhanced by the addition of cymbals leading to its final conclusion.

WENDY CZAJKOWSKY: "6:12-7". This piece reveals the destruction, confusion, and a whirlwind of massive emotions that might be felt as we stand helplessly watching the demise of our world, as it describes the sixth sign of the Apocalypse. The Latin text, taken from the book of Revelations, translates as follows:

"When I saw the Lamb break open the sixth seal, there was a violent earthquake; the sun turned black as goat's-hair tentcloth and the moon grew red as blood. The stars in the sky fell crashing to earth like figs shaken loose by a mighty wind. Then the sky disappeared as if it were a scroll being rolled up; every mountain and island was uprooted from its base. The kings of the earth, the nobles and those in command, the wealthy and powerful, the slave and the free - all hid themselves in caves and mountain crags. They cried out to the mountains and rocks: "Fall on us! Hide us from the face of the One who sits on the throne and from the wrath of the Lamb. The great day of their vengeance has come. Who can withstand it?".

KAREN NOEL-BENTLEY: "That Sinking Feeling". A life has come to an end. The heart has stopped, but the mind is still struggling to hang into life. It grasps at images of life and innocence, but the march towards oblivion cannot be interrupted, and death finally overpowers the will to live.

SHAWN PINCHBECK: "The Face of Silence". This piece was written from the point of view of silence. Various physical aspects of silence were explored including attack and decay times, intensity of volume levels and contrasts of sonic texture.

DENNIS MITCHELL & DARREN SALYN: Project No. 2. The entire tonality of the piece is derived from the lyrics to the tune "Doctor Sax" by Michael Franks. This is a serial piece of music using all twelve chromatic pitches in a scale with the note C as pitch-class zero to note B as pitch-class eleven:

C - 0, C[#] - 1, D - 2, D[#] - 3, E - 4, F - 5, F[#] - 6, G - 7, G[#] - 8, A - 9, A[#] - 10, B - 11.

Each letter of the alphabet was then assigned a pitch-class as follows:
A - 0, B - 1, C - 2, D - 3, E - 4, F - 5, G - 6, H - 7, I - 8, J - 9, K - 10, L -
11, M - 0, N - 1, O - 2, P - 3, Q - 4, R - 5, S - 6, T - 7, U - 8, V - 9, W - 10, X -
11, Y - 0, Z - 1.

Based on this formula, the words, letters and verses of the lyrics constitute the movements, harmonies, phrases and melody of the music. The work is in three separate movements.

DARREN SALYN: "The Fish". The text of this piece is taken from the poem "The Fish" by Elizabeth Bishop. The first line of the poem reveals that the narrator has caught a fish and then proceeds to describe it. Only certain descriptive words from the poem are what is on tape. The word "fish" is not mention until the end so hopefully the listeners will think of many weird images before it is revealed what the narrator is speaking about. The word "poison" is an anglicization of the French word "poisson". Background effects are done by an array of percussion toys. There is an attempt at word-painting on such words as: "bones", "weaponlike", and "rainbows". Narration done by Laura Ehrman.



